

COSTUME WRIGGLE AND ROGUE'S BALL IS RIOT OF COLOR

Everything Present From
Goose Girl to Gooseflesh as
"Bohemians" Revel.

SNAP TO LAW'S LIMIT.

Nature, Smeared With Paint,
Makes Up What Is Lack-
ing in Costumes.

Bohemians from Brooklyn and the Bronx left Webster Hall in East Eleventh Street along about sun-up to-day after a night spent in watching how the artists and actresses from Greenwich Village and Washington Square behaved. The majority opinion had it that Rogue's Ball, first costume wriggle of the season, had furnished just about all the snap and verve the laws of the state permit.

The title lured them, there could see the rogues glib in their eyes as the boys and girls and parents and grandparents of other girls and boys climbed to the party landing as early as midnight. About this time the Villagers discarded their raincoats and gave the outsiders a treat. It was a damp night, just the thing for social shunning.

All the tree-trimming highbeams from points east of the Pacific and west of the summertime Bremen in costume. Every visitor was to receive his dollar's worth. None complained that he or she had not. What the costumes lacked was supplied by Nature, and Nature in many instances was all smeared up with paint. The visitors found there are other places for water colors and pastels besides paper and canvas.

GOOD OLD PAINT HELPED OUT LACE PROTECTORS.

Where an abbreviated lace curtain failed to protect its wearer from pneumonia or a prosaic policeman, the good old paint sufficed. Rioting colors furnished much warmth. The mercury climbed steadily with each belated arrival.

Clara Tiee, who draws pretty pictures and makes her living painting two-sided scenes, had come in costume and Marquis hair, neck, face and arms were plastered with silver, and she wore a cloth of gold bodice and pantaloons. Joe Davidson, who is sculpturing a bust of President Wilson, attracted much attention by appearing in a tailored suit.

St. Louis' Marquis de Giafferri, George Cram Cook's son, dons from Broadway all dressed up in cape that clothes made of corduroy. Wilder Steele, who writes, pinned a rose on himself hoping no one would notice his otherwise conventional garb. Mr. and Mrs. Berkley Tobe, also writers, were in evening dress, and the Frenchman and his man and wife employed the same tailor with one lone pattern. Sidney Powell, who helps to run store in Washington Square, picked the choicest purple towel out of stone and wore it. Grace Godwin was dressed just like the dancer that she is, while John Schaefer, piano player and reviewer, Forrester artist, and Lily Wimmer, playwright and play seller, both from St. Louis, made fits as a Spanish dancing girl and Robin Hood, respectively.

Mrs. Jessie Tarbox Beals, in a checkered skirt and outfit to match, and Mr. Roy Hora, costume designer, Harold Mann, the dancer, and about forty other men had brought the lower portion of their Arab costumes with them and evidently cleaned out a few stoopitis for clubs.

EVERYTHING ON VIEW FROM GOOSE GIRL TO GOOSEFLESH.

Marcel Duchamp, who some time ago painted a canvas with a Nude Descending something or other and sold it, was kept on all morning demonstrating to envious caricaturists how to fix the curl papers in his hair. There was everything present from goose girl to gooseflesh. An enjoyable time was had by all. Skin tight trousers, short ones, and a variety of the queer, sex, and transparent, even unhooked and flowing, on many others, formed a color scheme in a forest of slightly clad trunks with upper and lower limbs bare to autumn winds. A few guitars were heard, some voices of a tribe. Tinkling music from the orchestra corner and the refreshment stand in the opposite corner gave everybody, including the visitors, something to do.

"And 'twas second rooster call when Alas, he might reveal his secret journal. The Rogue explained to the New York guests and the anxious, shivery contributors, that the dance had been a success, all excepting net proceeds, the former summates gradually drifting toward home.

They had travelled all the way to see artists and writers cut up real devilish like, as rogues should do, and they found them trying to make enough of the gilt material to publish a paper once more.

Fashion's History a Long Record of War Between the Beauty and the Plain Jane To Reveal Female Charms or Hide Them

THE HISTORY OF DRESS IS A BATTLE
BETWEEN THE WOMEN WHO COULD
AND COULDNT DRESS



By Marguerite Moers Marshall.

The history of fashion is the history of a war between the women who can dress and the women who can't. Always the beauties have demanded that clothes be sumptuous, costly and revelatory. The plain women have fought for raiment that is simple and inconspicuous that conceals the charms of the figure and fails to set off the charms of the face. Not possessing such charms, they have jealously contended that no other woman should show herself to be more generously endowed. Sometimes the beauties have won a battle in the eternal war; sometimes the frumps have won.

Marquis de Giafferri, analyst of dress ancient and modern, thus expounded to me the fantasies of fashion.

The Marquis has been giving American women a course of lectures on the evolution of the modern frock, and he himself is a master designer with a Parisian reputation.

WILL NEVER GO BACK TO FIG LEAF, SAYS THE SAVANT.

"It is true," I asked the Marquis, "that as woman's dress came from a fig leaf, so the fig leaf will return. We have discarded so many layers of apparel, we have cut off our waists until we look like the old woman who ran the peddler named Shub. You remember—"

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